

Chinese
Brush
Painters
Society

Region 6

Newsletter

Welcome to the January 2022 year of the tiger newsletter

Welcome to the year of the Tiger 虎



Qu Leilei—Tiger

What Have we Been Doing?

Good news is that classes have restarted. Sad news is prices have had to increase because of the hall charges increasing. Hopefully, classes sizes will remain sufficient to allow us to keep going.

Saturday class has resumed at £12 per session 10_00-12:30 and dates were sent via email and are included below:

January 8,(15),22,29 – no class 15

February 5,12,19,26

March 5,12,19,(26) – no class 26

April 2,9,23,30

May 7,14,21,28

June 4,11,18,25

September 3,10,17,24

October 1,15,22,29

November 5,12,19,26

December 3,10

If you would like to join—please contact Margaret for details.

Sunday class has also resumed. The first session was held in December and we revised plum blossom and bamboo. It was great fun being together again and very necessary progress was seen to be made.

Sunday Workshops

Our meetings are held at Park Lane Village Centre in Harefield, UB9 6JB and are held on the first Sunday of every month.

We will provide refreshments but you need to bring your own cup as we can't be sure the centre cippus are well washed. Future classes will be:

NO CLASS in January

6th Feb—Orchid and Chrysanthemum



Wen Zengming—Orchid after the rain

6th Mar—Tree and Rocks

3rd Apr—Mist and water



Wu Changan—sailing through the gorge

Sunday workshops cost £7 and 13:00—16:00 with a demonstration of the subject and guidance during the afternoon.

The Character of Tigers

Zodiac Tiger's Personality: Brave, Confident...

People born in a year of the Tiger are brave, competitive, unpredictable, and confident. They are very charming and well-liked by others. But sometimes they are likely to be impetuous, irritable, and overindulgent.

With stubborn personalities and tough judgment, Tigers work actively and express themselves boldly, doing things in a high-handed manner. They are authoritative and never go back on what they have said.

With great confidence and indomitable fortitude, they can be competent leaders. They will not make preparations for anything, but can handle anything that comes along.

2022 is a year of the Water

The Character of Water Tigers:

Studious, Thoughtful

Water Tigers have an innate ability to learn something new, and they are especially professional in the fields of art and handicrafts.

They have a strong sense of self-esteem and seldom accept advice from others. They only have a slim chance of failing in their careers, which often incurs envy from others.

Destiny of Water Tigers:

Bittersweet

Water Tigers will achieve more in their careers by getting help from their friends and lovers. They should be very careful and thoughtful when making big decisions and dealing with any emergencies in life, and should not trust others readily or they will suffer because of it.

Qu Leilei—Tiger unfinished demo (note the eyes)



Years of the Tiger

Recent tiger years are:

2022, 2010, 1998, 1986, 1974, 1962, 1950, 1938 and 1926.

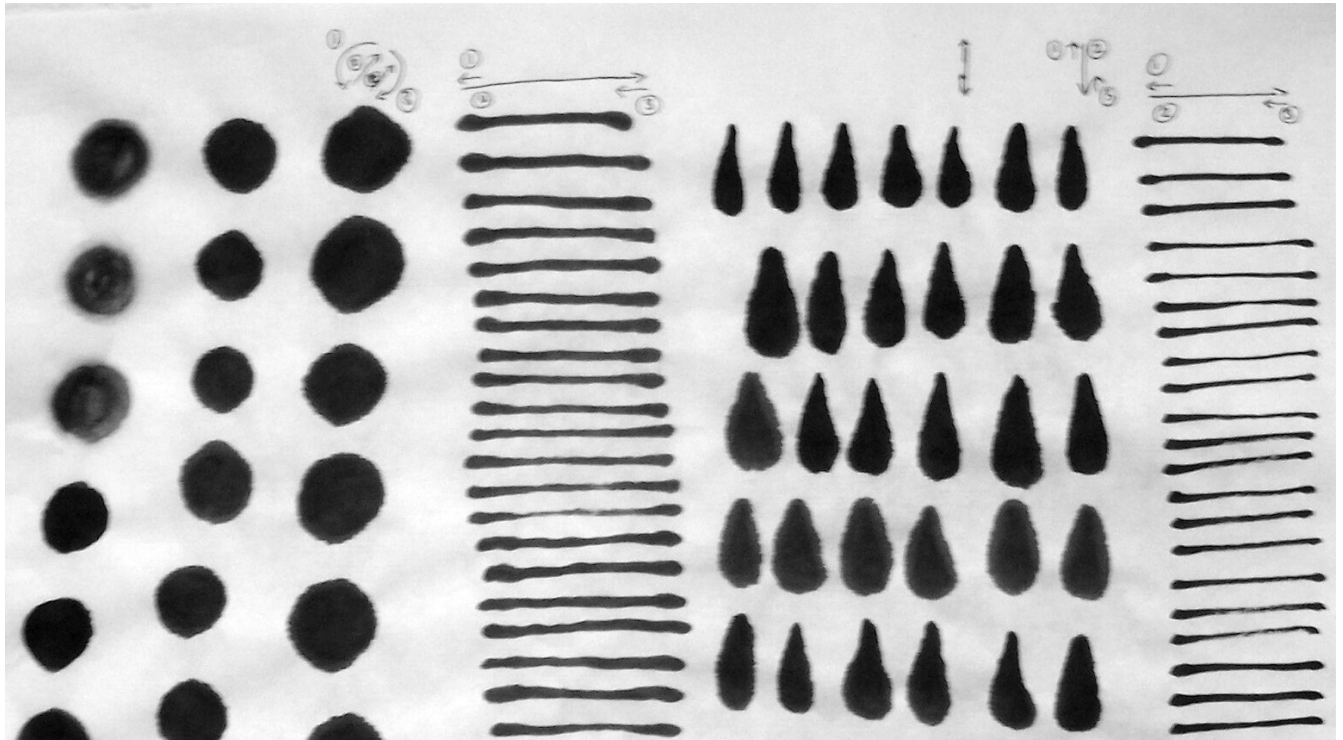
I am assuming none of us were born in a Tiger year before that.

2022	Feb 1, 2022 – Jan 21, 2023	Water Tiger
2010	Feb 14, 2010 – Feb 2, 2011	Gold Tiger
1998	Jan 28, 1998 – Feb 15, 1999	Earth Tiger
1986	Feb 9, 1986 – Jan 28, 1987	Fire Tiger
1974	Jan 23, 1974 – Feb 10, 1975	Wood Tiger
1962	Feb 5, 1962 – Jan 24, 1963	Water Tiger
1950	Feb 17, 1950 – Feb 5, 1951	Gold Tiger
1938	Jan 31, 1938 – Feb 18, 1939	Earth Tiger
1926	Feb 13, 1926 – Feb 1, 1927	Fire Tiger

Qu Leilei—Gong bi Tiger (demo)



Practice Makes Perfect



At our workshop with Eric Ng in November 2006, Eric gave us a 4 step programme of warm up exercises based on the 3 basic shapes used to create all flower paintings. He explained that he asks his students to practice these exercises for 10 minutes a day for 3 months and at the start of every painting session to familiarise themselves with the strokes.

Eric suggested that if we were able to work on these exercises regularly and learn to create these shapes naturally, i.e. without thinking, we would be able to significantly improve our flower paintings.

Use a white cloud brush loaded with ink or colour - it doesn't matter which. Load it as you would normally load it for painting.

The aim of the exercise is to teach you how to create the shapes and to learn how to control the amount of water you load in your brush.

The exercise is best undertaken using Xuan paper.

Start at the top of the paper and work across and down creating a block of each shape. As you go you will notice when the brush is working at its best. When it is, stop and touch it with your finger to feel how damp it is. Now, when you load a brush in future ensure it feels like this before you start painting (i.e. remove excess moisture or ensure it is moist enough) and you will then be achieving your best results. As you go you will also notice that the shapes you're creating get more regular and more repeatable.

Wet the brush, remove excess water and load brush with ink or colour. Reload the brush as necessary.

Circles - these are the basis of plum blossoms, vine leaves, chrysanthemum leaves, etc.

- Hold the brush in your regular place and rest your hand on the table if required
- Keep the brush upright
- Create a series of 4 strokes circles working from left to right (see above).

Bone Strokes (1) - these are the basis of all stems, branches and veins in flower paintings.

- Hold the brush in your regular place (lower down) and rest your hand on the table
- Keep the brush upright
- Create a series of bone strokes working horizontally from left to right (see above). Now try the same thing with vertical lines.

Tear Drop - these are the basis of petals such as chrysanthemum petals.

- Hold the brush in your regular place and rest your hand on the table if required.
- Keep the brush upright
- Create a series of tear drop shapes working from top left to bottom right (see above).

Bone Strokes (2)

- Hold the brush near to the top and keep it upright
- Create a series of bone strokes working horizontally from left to right (see above). Now try the same thing with vertical lines.

Lines



Wu Daozi (680 – c 760) – Personages (detail)

Chinese brush painting is all about the line work – you illustrate how accomplished your lines are and how good you are at selecting the correct style of line to support the image you are creating.

The lines are continuous (no gaps in the lines). This ensures that washes do not spread through into spaces where they are not wanted.

Washes are there to support the lines.

Generally, good lines are produced using a correctly held upright brush. Never let the brush tilt so that you are using the side of the tip.



Correctly holding an upright brush

It is difficult to achieve a good line if you are holding the brush incorrectly.

It is worth practising your line work and getting a feel for the different styles – this is also very useful for Xieyi painting. Looking at paintings you like and looking at the lines and checking what they are can help you understand how other artists are choosing their lines to suit their subject.

There are 18 different line styles and a 19th that is an adaptation. A full list of these 18 lines can be found in *The Way of the Brush* by Fritz Van Breissen.

Most of us, probably, only use a couple of line types. Orchid leaf line and iron wire are the 2 most frequently used.

Qu Leilei suggested that we include the 3 types explained below as these are the most useful ones and will also be useful in your Xieyi work.

Orchid Leaf line



Wu Daozi (680 – c 760) – orchid leaf lines

These lines look like orchid leaves. The line starts narrow, widens and then thins out. This is achieved by lowering your upright brush on to the paper/silk whilst you are moving in the direction you want the line to flow, gradually pressing down (whilst still moving), and then gradually reducing the pressure (whilst still moving). Do not flick the brush as you lift it. Repeat this movement throughout your line to give the twisted orchid leaf effect as illustrated above in Wu Daozhi's work. Finally, lift the brush off the paper/silk.

You can vary the width of the line by varying the pressure on the upright brush, and by varying the size of the brush never by tilting the brush to use the side of the tip.

You create your lines by repeating this basic action. making sure you vary the length, thickness and direction of the lines to suit the form you are shaping.

This line type is often used in flower painting for petals and leaves; in creating folds in garments (look at the garments in Wu Daozhi's Personages on the previous page); and in creating mist and water in some landscape paintings.

Iron Wire line

These lines can be thin or thick, but they are uniform in width throughout their length. The thickness is controlled by the amount of pressure applied to the upright brush. Keep the pressure even throughout the line.

Lower the brush on to the paper/silk and rotate to give a positive start then move in the direction required, keeping an even pressure on the brush. Rotate to give a closed finish. Lift off by raising the brush. Do not lift off whilst moving or you will create a point!



Marion Dearlove – Iron Wire lines

This line type is used in figure painting and is used for shoes, faces and headdresses in Wu Daozhi's Personages on the previous page).

It is used in landscape for mountains, trees, banks and rocks – in which line length is varied to create the required shapes.

It is used in flower and bird painting to create strong stems and branches.

Nail Head and Mouse Tail line

These lines look like bent nails. Using an upright brush, the line starts with a small vertical stroke and then, from the centre of that stroke the line weaves in the direction required, gradually reducing to a point.

This is achieved by lowering the brush on to the paper/silk in a downward movement, moving back up to the centre of the mark you have created and then moving the brush in the required direction, gradually reducing the pressure on the brush as you go, finally reducing the line to a fine point.

This line type is used for clothing in figure painting and in trees and mountains in landscape painting.

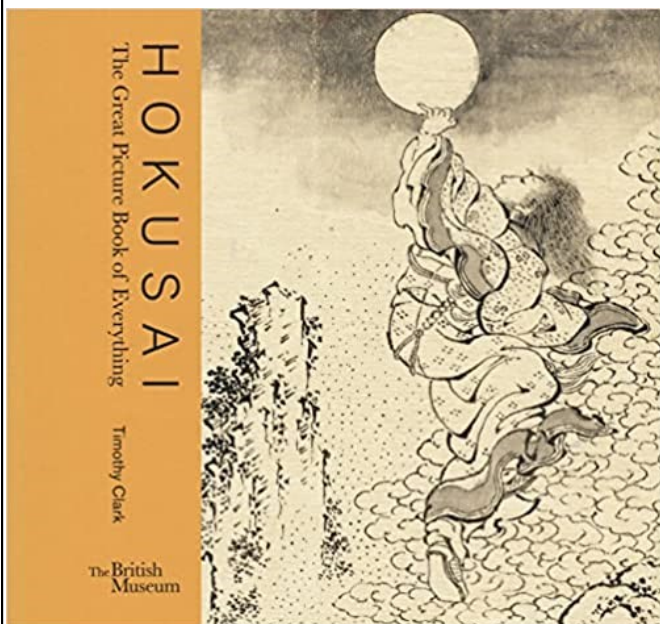


Ren Bonian (1840 – 1896) – Nail Head and Mouse Tail lines

If you have anything you would like to include in the next news letter, you can send it to me at 39 High Street, Broom, Beds, SG18 9NA or via email to marion.dearlove@tiscali.co.uk

Books

No new Chinese brush painting books on offer but if you are interested in line work and never made it to the exhibition—this book is amazing



Hokusai: The Great Picture Book of Everything Hardcover – 30 Sept 2021

Timothy Clark

This is the exhibition catalogue. It was a stunning exhibition and, I believe that, the images in the book are life size. The line work is amazing. They are not prints they are ink drawings.

Katsushika Hokusai (1760–1849) is considered by many to be Japan's greatest artist. During his seventy-year career, he produced a considerable oeuvre of some 3,000 works for colour prints, illustrations for over 200 books, hundreds of drawings and over 1,000 paintings.

These 103 exciting and exquisite small drawings were made for an unpublished book called Great Picture Book of Everything – featuring wide-ranging subjects from depictions of religious, mythological, historical and literary figures to animals, birds, flowers and other natural phenomena, as well as landscapes. They are dominated by subjects that relate to ancient China and India, and also Southeast and Central Asia. Many subjects found in the collection are not found in previous Hokusai works, including fascinating imaginings of the origin of human culture in ancient China.

This beautifully produced book draws on the latest research, illustrating the complete set of drawings, published for the first time.

Exhibitions

Again not Chinese but Japanese:

Kyōsai: The Israel Goldman Collection

9 March — 19 June 2022 Tues–Sun: 10am–6pm

Members Free. Ticket £17

Kawanabe Kyōsai was one of the most exciting Japanese painters of the 19th century. Discover his work – some of which has never been seen before – in his first UK exhibition in nearly 30 years.

Known for his independent spirit, Kawanabe Kyōsai (1831–1889) is among Japan's most important master painters. Witty, energetic and imaginative, his art continues to influence numerous artistic styles today, from manga to tattoo art.

Overlooked for decades, particularly compared to his earlier counterparts, Hokusai and Hiroshige, Kyōsai is now celebrated for his ability to bridge popular culture and traditional art.

